LITERATURE AND PSYCHOLOGY

VOLUME X NUMBER 3

SUMMER 1960

Sprach der Herr am sechsten Tage:

* * * * * * * *

„Warum ich eigentlich erschuf
Die Welt, ich will es gern bekennen:
Ich fühlte in der Seele brennen
Wie Flammenwahnsinn den Beruf.

„Krankheit ist wol der letzte Grund
Des ganzen Schöpferdrangs gewesen;
Erschaffend konnte ich genesen,
Erschaffend wurde ich gesund."

—Heine, Schöpfungslieder (7)

Officers for the 1960 Meeting

William J. Griffin, George Peabody College for Teachers, Chairman

Helmut E. Gerber, Purdue University, Secretary

Editorial and Program Committee

Louis Fraiberg, Louisiana State (New Orleans)

Helmut E. Gerber, Purdue

William Wasserstrom, Syracuse

THE QUARTERLY NEWS LETTER

General Topics 10

MODERN LANGUAGE ASSOCIATION

Editorial address:

Department of English
Mott Hall, The City College
New York 31, N. Y.

Leonard F. Manheim, Editor
Eleanor B. Manheim, Associate

IN THIS ISSUE

Announcements, Notes, and Comments 67

Including a summary account of a recent dissertation on Psychoanalysis in French Literary Criticism, 1920—1939, by Professor Charles V. Wells of Nevada, preliminary announcement of details of the 1960 meeting of G. T. 10, and your Editor's account of the discovery of a treasure-trove.

"Psycho-Analytic Elements in Thomas Mann's Novel Lotte in Weimar" by Joyce Crick 69

This is the promised second of two studies on Thomas Mann. Mrs. Crick, a graduate of University College, London, received her M. A. there in 1956. She also studied at the Universities of Freiburg and Vienna, where she was a Scholar of the Austrian Unterrichtsministerium. She has taught English as Lektorin at the University of Erlangen, and she is now Senior German Mistress at the Elliott Comprehensive School in London. We hope to welcome her as a visitor to G. T. 10 in Philadelphia this December.

"Archetypal Symbolism in Lorca's Bodas de Sangre" by Ronald J. Dickson 76

While we are proud of our F L record in L & P, we admit to a certain chagrin that we have never yet been able to publish a study in Spanish literature. Mr. Dickson, whose contribution has enabled us to fill this gap, has specialized in comparative literature, although his recent dissertation at the University of Chicago was on Peacock, and his other writings include studies of Shaw and Hawthorne.

"Katherine Mansfield's Dog Image" by Celeste Turner Wright 80

Professor Wright has not been represented in our pages since the summer of 1955, when we published another of her analyses of persistent image—patterns in the works of Katherine Mansfield (Katherine Mansfield and the 'Secret Smile'," V, 3, 44-48).

Book Reviews 82

Louis Fraiberg, in what is really an article—review on the psychoanalytic theories of creativity, discusses Dr. Kubie's Neurotic Distortion of the Creative Process. Professor Elliott's study of The Power of Satire is reviewed by Kenneth Craven, and Barbara Seward's work on The Symbolic Rose is discussed by George Ross Ridge. Finally, David Rein's recent study of Poe is the subject of a review by Irving Malin.

Other Books Received 87

With brief critical comments on some of them.

Bibliography (XXXVII). 88

Current journals again. (Is there another volunteer to search older issues and bound volumes not yet covered?)

ANNOUNCEMENTS, NOTES, AND COMMENTS

*** * Meeting**

The 1960 meeting of Discussion Group General Topics 10 will be held in the Crystal Room of the Bellevue—Stratford Hotel in Philadelphia on Tuesday, December 27, from 4:45 to 6:00 p.m. (Dinner, anyone?) Papers scheduled for presentation will be on the novels of Pérez Galdós (Joseph Schraibman, Princeton) and Nabokov's Lolita (Elizabeth Phillips, Wake Forest). Discussion will be led by Louis Fraiberg.

*** * Dissertation**

Our subscriber Charles V. Wells, now Assistant Professor of Foreign Languages at the University of Nevada, has established what we hope will be a fruitful precedent by sending us the official printed program of his final examination for the Ph. D. in Romance Literature at the University of California (Berkeley). From that program we reprint here the following summary of his dissertation on

PSYCHOANALYSIS IN FRENCH LITERARY CRITICISM, 1920-1939

Psychoanalysis, i.e., the body of Freud's theories, has had considerable repercussions in French literary criticism. This study traces in detail the influence of psychoanalysis between the two wars, from 1920 to 1939. A final chapter sketches briefly the development of psychoanalytical criticism since the latter date.

Psychoanalysis on entering France did not find itself in a vacuum. As an exploration of the unconscious, it discovered that its advent had been heralded by the Romantics, the Symbolists, the Russian novelists, and Bergson. As a rationalistic doctrine, it had been preceded by the nineteenth—century spirit of scientism, new directions in French psychology and psychiatry, and the resultant determinism of the Naturalists.

Not until the 1920's, however, did psychoanalysis arouse either general or literary interest, although French specialists had known of it before then. The first French translation of a complete work by Freud dates only from 1921.

This study shows by analysis of selected examples that the first attempts by literary critics of the 1920's to use psychoanalysis must be considered tentative and groping. In the 1930's, professional psychoanalysts, whose main concern was for the patient's psycho-biography, not his art, showed indirectly to what depths a literary work could be plumbed by psychoanalysis. Literary critics of the same decade demonstrated furthermore that it is possible to focus on the art and utilize psychoanalysis without subverting literary values. Charles Baudouin stands out as the greatest champion of literary autonomy, probing the work with all the resources of psychoanalysis, stressing the symbol as the key to literary explication.

Evaluation of the works examined in this study lead to the conclusion that psychoanalytical concepts and methods are justifiable in literary criticism. Application of these concepts and methods humanizes artistic phenomena by explaining them in human, not mystical or supernatural terms. Emphasizing and broadening the connotative aspects of language, psychoanalysis brings a new perspective to the understanding of symbolic image and action in literature. In order to continue to justify itself as a critical method suitable for all types of literature, however, psychoanalytical criticism must prove that it is capable of analyzing the works of "normal" authors as well as "abnormal" ones. There are indications in the postwar period, by Charles Mauron in particular, that such an extension is possible.

Psychoanalytical literary criticism is explicative criticism, not a criticism leading to esthetic judgment, although it may be used incidentally to determine authenticity. It has nonetheless a definite exegetical role to play in the modern trend toward symposium criticism, that most penetrating method of studying the human secrets of the work of art.

In the letter which Professor Wells wrote, allowing us to publish this summary, and telling us of the availability of the dissertation on microfilm from the library at Berkeley, he adds the following interesting comments:

I do not consider my work to be psychoanalytic literary criticism, and I certainly do not consider myself a psychoanalytic literary critic. I have not tried to do literary criticism at all; I have studied and described some of the literary criticism of France which has had contact with psychoanalysis . . . . I feel that perhaps the most important contribution of my dissertation is the fairly detailed study of the initial contacts of French men of letters, and especially literary critics, with psychoanalysis. . . .

As for formal preparation in psychoanalysis, I have had none. I have been interested for a long time and I have done a great deal of reading . . . . Given my point of view and aims, I am not at all convinced that I would have been more successful with the subject of my dissertation if I had had formal training in psychoanalysis. I shall be happy to pursue further this question of formal preparation if you or others are interested.

* * Epigraphs

After preparing nearly forty issues of L&P, each of them with one or more epigraphs which briefly illustrate Freud's thesis of the intuitive discovery of the principles of psychodynamic interpretation by literary artists in many countries and periods of history, your Editor had come to experience a certain degree of panic at the thought of continuing the series indefinitely. It was, therefore, with great satisfaction that he discovered the chapter epigraphs in Rank's Das Inzest-Motiv in Dichtung und Sage. (This pioneer work, incidentally, does not seem to have been translated into English; in fact, it seems to have been out of print even in German since its initial publication in 1912). Some of Rank's epigraphs, we were pleased to note, had already been unearthed by us, or by those few kind souls who have sent us suggestions from time to time. Others will be used on our cover-pages in future issues. The one used in the present issue has some interesting overtones. Rank cited only the last four lines, without quotation marks, the implication being that they referred directly to literary Schöpfung. Reference to Heine's original text, however, revealed that these words, and those that preceded them, were utterances that Heine ascribed to the Lord, after His creation of the world!

NEW JOURNALS

Discourse: A Review of the Liberal Arts. Quarterly published by Concordia College, Moorhead, Minnesota. Editor: Walther G. Prausnitz. $2.50 per annum.

Literature and Religion Newsletter. Three issues annually, mimeographed. Edited by Paul C. Obler, Drew University, Madison, New Jersey. $2.00 per annum.

PSYCHO-ANALYTICAL ELEMENTS IN THOMAS MANN'S NOVEL LOTTE IN WEIMAR

Shame at our shortcomings makes
Lame magicians of us all,
Forcing our invention to
An illegal miracle
And a theatre of disguise;

—W. H. Auden, Epithalamion

„Der Höhepunkt meines bürgerlichen Lebens" /1 was how Sigmund Freud described the presentation of the Goethe—prize to him in 1930. It is an appealing instance of historical Wiederspiegelung that two years later at the Frankfurt Goethe—celebrations, Thomas Mann should treat of Goethe „als Repräsentant des bürgerlichen Zeitalters," while in 1939 he should interrupt work on his tetralogy Joseph und seine Brüder (1933-43) to work on a novel about the poet which, like the Joseph—novels, was also written under the aegis of the great psycho-analyst. This paper proposes to look more closely at those elements that may be called psycho-analytical in Mann's late Goethe-novel.

Many of the themes in Joseph und seine Brüder were threads already leading to the figure of Goethe: he is the absolute artist; he is the whole man blessed, like Joseph, with the blessing of the heavens above and of the deep that lieth under, with the polarity of spirit and nature, or, in psycho—analytical terms, the conscious and the unconscious; he has become the chosen pattern of Mann's m a t u r e l i f e even as Mann's primitive Biblical characters modelled their lives upon their forebears'. These are the threads that lead in turn to Freud: in Mann's intellectual scheme, Freud too holds the balance between the conscious and the unconscious; and it is Freud who gives Mann the conceptual framework of "identification" in which to understand his relationship with his chosen "father" Goethe.

Mann broke off his work on the four Biblical novels to write one around an incident in Goethe's life, Lotte in Weimar (1939), and here those themes which in Joseph und seine Brüder are developed with reference to mankind as a whole, are explored with reference to the problem that occupied Mann all his life: the nature of the artist. Here in the study of Goethe, the same ideas of wholeness, of the polar unity of spirit and nature, the same relationship between father and son are developed, and Freudian theory is as relevant here as in the bigger work. There is also a Freudian aspect to the development in the novel of Goethe's dominant idea of "renunciation," as well as in Mann's portrayal of the interplay of mind and character, in which some of his clearest affinities with psycho-analysis can be seen.

The novel is a study of greatness in art. The incident around which it is built is the visit paid to Goethe in his old age and fame by Charlotte Kestner, who in her girlhood had been the figure upon whom he had mainly based the heroine of his sensationally successful first novel, Die Leiden des jungen Werthers. The idea around which it is built is summed up in a saying of Goethe's, frequently played upon in the novel, "Jedes Gedicht ist gewissermaßen ein Kuß, den man der Welt gibt, aber aus bloßen Küßen werden keine Kinder." /2 The problem is Mann's perennial one, of the relationship of the artist to life, and of their different ways of fruitfulness; the artist's fruitfulness involves the sacrifice and renunciation of the children of life. It is a novel of memory, too, both conscious and unconscious, in which the motif of

1/ Sigmund Freud, „Nachschrift zur Selbstdarstellung," Gesammelte Werke, chronologisch geordnet, ed. A. Freud, W. Hoffer, E. Kris, O. Isakower (London, 1950), XVI, 33.

2/ Eckermann, Goethes Gespräche, ed. Biedermann, III, 240.

the kiss plays no small part; it is a novel of the recollection of the past and its repetition within the unity of Goethe's life.

Goethe is first presented in a succession of Wiederspiegelungen, reflections, in his effect upon the small people around him, how they regard him, and how they have suffered from his presence. Each successive chapter of the novel takes the reader one step closer to Goethe himself. In the first chapter, Charlotte arrives at Weimar, ostensibly to visit relatives, but with the secret purpose of coming to some reckoning with the poet who had exploited her and her fiancé so many years before. Her first encounter with Goethe is with his fame, in its most vulgar form: in the hero-worship of Mager, the hotel-waiter, and the interview-hunting of Miss Cuzzle, the travelling Englishwoman. In the next chapter, a visit from Dr. Riemer, Goethe's former secretary, gives Charlotte a picture of the poet and minister in his maturity, through a scholar's eyes — but a scholar who is infinitely smaller than the object of his service, one who reveals at every turn the sense of belittlement and humiliation that is the other side of his devotion. The ambivalence of his attitude draws from Charlotte her own misgivings and puzzlement at the injury done her long ago. From the visit of Adele Schopenhauer, Charlotte learns of the literary and political world around Goethe, of his hostility to the nationalists at the time of the War of Liberation, and to the immature hysteria of the romantic poets; she learns more of Goethe's private life, of his curious wooing of Ottilie von Pogwisch, her own image, for his son August, who „war nichts als des Vaters Echo." /3 This is confirmed and deepened by the last visit Charlotte receives on the morning of her arrival — from August von Goethe himself. He reveals to a far higher degree than Riemer how much his life has been dominated and shaped by the greater life of his father. And then, the reader reaches the peak of this literary Steigerung as he is brought to the figure of Goethe himself and invited to enter his stream of consciousness. All the incidents, past and present, that have been established in the conversations of his contemporaries now find their place in his thoughts and memories. As in Der Zauberberg, Mann uses his Leitmotiv technique in order to convey the deeper stirrings of thought and memory within the mind of his central figure. However, this novel does not maintain the single point of view throughout its entire length. Goethe is a greater subject than Hans Castorp. His life and recollections are not invented, but lie abundant, for those who can animate them, in the records of his own poetry, his own autobiography, and the memoirs of his contemporaries. Goethe's memories are shared to some extent by others. Moreover, the incidents in Werther are Lotte's as well as his. And so what the outside world possesses of Goethe's life is first established before Mann leads the reader into Goethe's own mind, to see what part that outside world and its share in him plays in his inner world.

The unconscious persistence of one memory shared by Goethe and Charlotte is developed with great delicacy, and with a sure use of psycho-analytic associations: it is the kiss the young man gave her as they were gathering raspberries in the Wetzlar garden. Charlotte first recalls it, quite explicitly, reminding herself that this is what took place in reality, and not the passionate scene in the novel, in which Werther, throwing aside his Ossian, flung himself with wild protestations at his Lotte's feet. Charlotte had been momentarily confused between what had been the reality between her and the young Goethe and what he had transformed into art. The kiss is part of Goethe's past too, but no longer part of his conscious memory, for where Charlotte had spent

3/ Lotte in Weimar: Roman (Stockholm: Bermann-Fischer, 1939), p. 193. For readers who wish to use an English edition, see the Lowe-Porter translation (New York: Knopf, 1940), p. 186. All subsequent references to the novel are indicated by page references in parentheses in the text, the second page reference being to the English translation in each case.

the rest of her life dwelling on the details of their acquaintance, he, who had been far more deeply affected by it at the time, had exorcised it in writing Werther. But what he does remember, what does come flooding back involuntarily to him, is the sense-impression of the smell of the raspberries: in his old age a casual, irresponsible kiss given to a girl at a country inn brings the perfume flooding back involuntarily to him. It is the same kind of unpurposed embrace which all unbidden reminds him, if not of Lotte, then at least of the sense-impression that accompanied his intentionless wooing of her. The kiss — we recall his remark to Eckermann — is the symbol of the artist's kind of eroticism: devoid of any moral responsibility towards life, or care for the next generation. He loves, but does not love to fulfillment, which he renounces for the sake of his own creativity — in art. Prompted by his involuntary memory, Goethe goes on to brood, „denn die Fülle des Lebens, der Menschheit, das Kindermachen ist nicht Sache der Poesie, des geistigen Kußes auf die Himbeerlippen der Welt." (318, 318). But even then, he does not remember Lotte — but Werther, the work of art he had fashioned out of Lotte and the incident in the raspberry-garden. The same recollection is brought to the surface of his consciousness again, not, this time, by the train of his own thought-associations, but by something outside himself: the raspberry cream that his son had served at the dinner given by the elderly minister for his visitor from the past. The memory comes back, as the taste of the famous madeleine brought time past back to Proust's Marcel. Suddenly, in surprising contrast to the stiff and distant courtesy of his behaviour as host, in which he allowed not one jot of his spontaneous self to appear, he bursts out, „einer heiteren Errinerung nachhängend" (421, 424), with the anecdote of the young man who kissed Leonardo's picture of Charitas. The sense-impression of the raspberries has conjured up once again the combination of art and the fruitless embrace — this time given by life to unresponsive art — which first derived from the wild kiss the young Goethe had given Charlotte Buff in the garden at Wetzlar. This chain of associations starting from the powerful sense-impression, tentatively recalled from preconscious levels, never recalling the actual incident which Lotte remembered so clearly, but only the peculiar understanding of art and the renunciation of life it involved, is most beautifully achieved.

This Goethean idea of renunciation is one of the chief themes in the novel. It represents more than the distressing picture of Riemer's bitterness and August's resentment that their lives have been sacrificed to the great one; and more than the grave of the broken-hearted Frederike Brion, who had never recovered from Goethe's desertion. Sacrifice and renunciation are also represented as the motivation of Goethe's art. He had renounced the daily love and the rearing of children that had been Lotte and Kestner's care, for the sake of his fleeting, unpurposed kiss — and W e r t h e r. And Lotte, the symbol of life, with her eleven children, comes to recognise this and to pay her respects to the cultural achievement of Goethe's refusal: „Dein Wirkliches — das sieht nach was aus — nicht nach Verzicht und Untreue, sondern nach lauter Erfüllung und höchster Treue." (447, 450). Without straining the identity of the concepts too far, Mann appears to have interpreted Goethe's idea of Entsagung somewhat in the light of Freud's idea of sublimation.

Goethe takes up Charlotte's understanding of his renunciation and sacrifice, relating it to his other great idea of metamorphosis, with his metaphor of the moth who is destroyed and transfigured in the flame, „Gleichnis alles Opfers vom Leben und Leib zur geistigen Wandlung" (449, 451). Is not this, too, comparable to Freud's idea of sublimation? Or, rather, since C. G. Jung has made the word „Wandlung" peculiarly his own, it could easily be fitted into his idea of the transformation of undifferentiated psychic energies into the high achievement of art.

Jung's understanding of the fruitfulness of the unconscious

plays an important part in this novel. Indeed, in this respect, Jung is as much the pupil of Goethe as Mann: Jung's account of Faust's refreshing descent to the Mothers /4 is fully in accord with Mann's portrait of the poet who knows the enrichment to be drawn from the unconscious: „Im Bewußtsein kann der Mensch nicht lange verharren; er muß sich zuweilen ins Unbewußten flüchten, denn darin lebt seine Wurzel." (288, 285). Jung, and Mann too, it would seem, cherishes Goethe as the man of balance who does not allow either side of his nature to develop at the expense of the other. In his essay of 1922, "Goethe and Tolstoy," Mann had taken over Egmont's metaphor and compared his two giants with Antaeus, the child of Mother Earth who drew new strength whenever his foot touched the ground, from his renewed contact with his mother. In the novel, he puts this image into Goethe's mouth: „Die Zivilisation und das Geistige sind gute Dinge, sind große Dinge, wir möchten uns ausgebeten haben. Allein ohne das antäische Compensation sind sie ruinös für den Menschen und schaffen Krankheit. . ." (339, 340-41). But this is the very heart of Jung's teaching: that one-sidedness, particularly intellectual one-sidedness, will bring about the revolt and revenge of the dark unconscious energies, which should be used fruitfully, rather than be thrust down. It is in playful acknowledgment of this that Mann puts the anachronistic analyst's word "Compensation" into the poet's mouth.

A further part of the pattern of unity in duality which both Jung and Mann have learned from Goethe is the duality of sex within the unity of person. Mann has Goethe cry of his dead friend Schiller, „Er war Mann gar sehr, Mann im Übermaß und bis zur Unnatur. . ." (289, 285). This is a fundamental part of Freud's theory, but it was Jung who drew it into the sphere of Goethe's ideas and developed the concepts of Animus and Anima, the masculine and feminine aspects of the single soul.

* * * * * * * *

Goethe's familiarity with the richness of his own unconscious mind is in great contrast to the self-deception and disguise of motive and intent that characterise the other, lesser, characters in the novel. His clear self-recognition is contrasted with their dishonesty with themselves and one another. Even Charlotte has difficulty in admitting to herself, let alone to her sharp-eyed daughter, that her visit to her sister in Weimar is but a pretext for her wish to see the poet of her youth again. She protests when her daughter divines her hidden motives, and the voice of the author merges with hers in a most anti-analytical protestation:

> Denn ein unangenehmer, ein kränkender Scharfblick ist das, ein Scheelblick vielmehr, der von den verschlungen Motiven einer Handlung nur dies wahr haben will, die präsentablen und sagbaren aber, so ehrenwert sie seien,

4/ C. G. Jung, Wandlungen und Symbole der Libido, 2. Aufl. (Leipzig und Wien, 1925), pp. 114-115: „das Bewußtsein, stets in Gefahr, von seinem eigenen Licht verführt und zu einem wurzellosen Irrlicht zu werden, sehnt sich nach der heilsamen Macht der Natur, den tiefen Quellen des Seins und nach der bewußtlosen Gemeinschaft mit der Natur, mit dem Leben der unzähligen Gestalten. Ich muß hier das Wort dem Meister überlassen, der die Wurzeln faustischer Sehnsucht geahnt hat." What Jung goes on to quote is the scene in Faust II in which Faust descends to the Mothers.

When the Goethe-prize was awarded to Freud in 1930, Dr. Alfons Paquet wrote to him announcing the award in somewhat similar terms. He discerned a certain „mephistophelischer Zug zum schonungslosen Zerreißen aller Schleier der unzertrennlichen Begleiter der Faustischen Unersättlichkeit und Ehrfurcht vor den in Unbewußten schlummernden bildnerisch-schöpferischen Gewalten." Quoted in Freud, Schriften, XII, 407.

> als Vorwande verspottet. Charlotte empfand mit Groll das Beleidigende solcher, ja vielleicht aller Seelenkunde, und hatte nichts anderes im Sinn gehabt, als sie der Tochter Mangel an Leutseligkeit vorgehalten. (31, 26).

Mann may well share Lotte's protest against the „Scheelblick der Seelenkunde" there, for this psychologist himself has always been uneasy before psychology. But not for long. Indeed even there the protest is ironical, for Charlotte knows that her „präsentablen Motiven" may well be honourable but she does not claim that they are true. Goethe sees through her excuses with some scorn and injustice the moment her presence in the town is announced to him, „Natürlich, sie besucht sie [die Verwandten] — genäschigerweise." (370, 371-72). And in the book's closing pages, where Lotte carries on her reconciling dream-conversation with the great one, she drops all pretence at excuses, „Ist's doch an dem daß ich die Schwester nur zum Vorwand nahm, um eine Lust zu büßen, die mir längst die Ruhe stahl. . ." (442, 444). Moreover, Charlotte's own eye is sharp enough at uncovering hidden motives; she retaliates her daughter's thrust with the suspicion that Lotte the younger's misgivings were due in fact to „einfach weiblicher Neid . . . N e i d auf ein mütterliches Herzensabenteuer, der sich als spöttischer Widerwille gegen die weitläufigen Ruhmesfolgen des Abenteuers verkleidet." (32, 27).

Disguise, half-deliberate, half-spontaneous, is what marks the behaviour of these little people, and they are keen in uncovering it in others. The piety of Riemer, Goethe's secretary, and of August, his son, is a thin veil over their resentment of his greatness. R i e m e r ' s expression of his own ambivalent grudges draws from Charlotte a confession of her own life—long reckoning with the young Goethe, whose irresponsible love had broken into the quiet domestic affection between her and Kestner. But she disguises it; displaces her displeasure to the infinitely smaller hurt that Goethe had done her in never visiting her afterwards. And Riemer observes this:

> Im voraus hatte sie für einen Redetext gesorgt, der dem Ausdruck der Qual, einer lebenslangen Qual offenbar, den Tränen, den verzogenen Lippen einen anderen Sinn unterlegte, ihn i r r e f ü h r e n d interpretierte, so daß er zu jenem lustig-zornigen Gerede zu gehören schien und schon lange in täuschendem Zusammenhang da war, wann das Wort seines wirklichen Sinnes fiel, damit man nicht das Recht hätte, noch auch nur darauf verfalle, ihn auf dieses zu beziehen, vielmehr ihn immer noch im Sinn des früher Geredeten verstände, durch welches sie bei Zeiten das Recht auf diesen Ausdruck gesichert und fur seine Mißverständlichkeit gesorgt hatte. . . (105, 99).

This devious psychopathology of everyday life governs much of what the other figures have to say, especially when they talk of Goethe; they hide behind their avowals of piety, but Riemer's observation offers a key to their hidden motives. He himself is the most transparent of resentful disciples, but August von Goethe, whose loyalties and resentments go deeper than the secretary's, is more adept at dissembling. Proudly he tells Charlotte of the poem Goethe wrote as a tribute to his wife, Christiane Vulpius, August's mother, on her death. But the poem is trivial and its tone strained, „Und dabei hatte sie [Charlotte] wiederum den Verdacht — und las mit einer gewissen Deutlichkeit in den Augen, mit denen er sie ansah — daß er ein solches Urteil hatte herausfordern wollen." (235, 230). This is reproach, not approval, on August's part for Goethe's treatment of his low-born wife. There is August's over—eager readiness to tell of the occasion when his father was thrown in a coach accident, and his secret pleasure at the damage done to that notorious dignity. Still closer to the delicately depicted oedipal source of his resentment against his father is the passage in which — ostensibly — he inveighs against the inadequacy of Goethe's public to his greatness. There were

for example the anacreontic verses which Philistine morality chose to find offensive, „wie zum Beispiel ein gewisses Tagebuch-Gedicht, das ich behüte." (266, 262). However much August may chide the world's lack of understanding, the particular piece of gallant scurrility he in fact mentions is one, in its content, that gives him the schadenfreudig satisfaction of bringing to mind an occasion of his father's sexual impotence, one which Goethe himself recounts with great rococo gaiety. But as for August, „im voraus hatte er für seine Mißverständlichkeit gesorgt."

The hidden hostility between parents and children is a significant theme in the book: is not Goethe the great father-figure to his petty courtiers, whom he calls „meine Kinder." Riemer is particularly indignant at this form of address. He feels himself thrust somehow into the position of a son — but, by using Saint Paul's idea of kenosis, he gives added dignity to himself and his master by regarding himself, analogously at least, as the Son of God! „Hier nun kommt es, wie Sie sehen, mit der Selnststständigkeit auf solchen Grad, daß sie gleichsam dialektisch in ihr Gegenteil umschlägt und zur totalen Selbstentäußerung wird, dergestalt daß ich überhaupt nicht vorhanden bin und uns es noch aus mir redet." (80, 75). That he feels his subordination somehow as an imputation upon his virility is shown time and again in his grotesque insistence upon his „Mannesehre."

The tension between father and son is shown above all in the relationship between Goethe and August. Not only Riemer and Meyer, not only Goethe's brothers and sisters /5 are the less that Goethe may be the greater; August is his merest shadow. His affection for his mother and his resentment of his father's treatment of her are apparent. Like Riemer, he too sees an imputation on his virility in the tremendous all-devouring vitality of his father, with far more disastrous consequences. The sharp Adele Schopenhauer observes of his debauchery, „so war bei diesen Debauchen der Wunsch im Spiel, sich seinen Manneswert, den die Gesellschaft bezweifelte, auf anderem, freilich weniger edlem Felde zu beweisen." (201, 195). His very choice of a wife is governed by his father's inclination, and Ottilie, his chosen one, is but a repetition of Charlotte, the beloved of Goethe's own youth. There is a hint here at the source of the two loves, old and new, that Goethe gave his unheroic hero Eduard in his late novel Die Wahlverwandschaften. Ottilie too had allowed herself to be persuaded into the match by the father's wooing — and had not her sharp-eyed friend said that Ottilie's ideal had always been her own father? Mann, of course, handles these o e d i p a l tensions subtly rather than crudely, but there is no doubt that this is the scheme which lies in the background of the relationships of son to father, and daughter to father-figure.

But Goethe is not only father; he is son himself. In the poet's great interior monologue, Mann makes him fully aware that his own stiffness is a reflection of his father's pedantry. With a passing reference to psycho-analytic vocabulary, Mann makes this fully explicit in his essay, „Phantasie über Goethe" (1948). „Man braucht nicht zu zweifeln, daß er [Goethe] sich dieser in ihm allerdings bedeuten erhöhten Wiederkehr bewußt war, mit geisterhafter Heiterkeit den Alten still in sich wiederbekannt und im Stillen lächelnd das Vater-Vorbild sublimierte." /6 On this very

5/ Cf. Sigmund Freud, „Eine Kindheitserrinerung aus ‚Dichtung und Wahrheit'," Schriften, X, 357-368. Freud interprets the episode in which Goethe, as a very young child, hurled the family crockery out of the window, as an act of jealousy, the death-wish directed against the arrival of his new brother. Mann's idea that Goethe should have survived with additional strength at the expense of his dead brothers and sisters is an extension and re-emphasis of Freud's suggestion, in keeping with the novel's theme of "sacrifice" and the "parasitism" which is one of the most terrible aspects of Mann's Goethe.

6/ Thomas Mann, „Phantasie über Goethe," Neue Studien (Stockholm, 1948), p. 38.

point, Freud himself observed in passing, „selbst der Große Goethe, der in seiner Geniezeit den steifen und pedantischen Vater gewiß geringgeschätzt hat, entwickelte im Alter Züge, die dem Charakterbild des Vaters angehörten." /7 With this in mind, we may recognise it as a peculiarly Mann'sch joke that when in Lotte in Weimar Goethe spins out his imaginary masque of Father, Son and Holy Ghost, it should be his own son who should reproach him for lack of pietas (367, 369).

Goethe's tremendous egoism, his lack of „Gemüt," can be seen in the way all those around him are drained of independence. „Genügsamkeit" is what Charlotte calls it, with disapproval. This is but one aspect of the narcissism of the artist, which is fully developed elsewhere in the characters of Joseph and Felix Krull. The classical taste of the age puts the analogy of Narcissus readily into Riemer's mouth. But the twentieth-century reader — and writer — puts a parodistic Freudian gloss upon it: „Sie [die Schönheit] neigt auf eine Weise zur Selbstbespiegelung, die uns das alte, liebliche Bild des Knaben assoziieren läßt, der sich entzückt über den Wiederschein seiner eigenen Reize neigt. Wie in ihr die Sprache sich lächelnd sich wieder anschaut, so auch das Gefühl, der Gedanke, die Leidenschaft." (118, 112).

The Goethe—novel, together with the Joseph—tetralogy, shows Mann at the height of his maturity. Psycho-analytic ideas and patterns of behaviour readily form part of their background. Lotte in Weimar in particular shows that in no respect do they obtrude, in no respect offer the sole key to the understanding of the novel. But they do add an extra dimension; the Goethean theme of Entsagung is varied by its development in terms of Freudian sublimation; it is an example of historical Wiederspiegelung that Mann should call upon C. G. Jung, that other pupil of Goethe, to reinterpret the master and his reconciliation of opposites. Moreover, the psycho-analytic motivation of memory in this novel is one of Mann's most outstanding achievements. The fully mature author is using psycho-analysis for the sovereign ends of his art.

Joyce Crick
Senior German Mistress
Eliott Comprehensive School
London S. W. 15, England

7/ Sigmund Freud, „Der Mann Moses und die monotheistische Religion," Gesammelte Werke, XVI, 233.

* * * * * * * * * * * *

Yet it was to little purpose that [Miriam] approached the edge of the v o i c e l e s s gulf between herself and [Hilda and Kenyon]. Standing on the utmost verge of that dark chasm, she might stretch out her hand, and never clasp a hand of theirs; she might strive to call out, 'Help, friends, help!' but, as with dreamers when they shout, her voice would perish inaudibly in the remoteness that seemed such a little way. This perception of an infinite, shivering solitude, amid which we cannot come close enough to human beings to be warmed by them, and where they turn to cold, chilly shapes of mist, is one of the most forlorn results of any accident, misfortune, crime, or peculiarity of character that puts an individual ajar with the world. Very often, as in Miriam's case, there is an insatiable instinct that demands friendship, love, and intimate communion, but is forced to pine in empty forms; a hunger of the heart, which finds only shadows to feed upon.

— Nathaniel Hawthorne
The Marble Faun (Chap. XIII)

* * * * * * * * * * * *

ARCHETYPAL SYMBOLISM IN LORCA'S BODAS DE SANGRE

Spain is one of the few places in the world today where there is a living folk culture, preserving intact the traditions of the past. Although he was a modern poet in many respects, Federico García Lorca found his strength in the folk tradition, a tradition that virtually provided him with a living myth. Unlike many poets in this myth-conscious age, Lorca was in a position to write unconsciously archetypal poetry, instead of poetry consciously about archetypes.

If it is conceded that archetypal motifs have some bearing upon the effectiveness of poetry, it may be conjectured that Jungian psychology offers an aid to the understanding of Lorca's symbolism. The Jungian archetype is, according to Herbert Read, "an inherited predisposition or tendency to fabricate definite types of imagery," and both the individual and the racial unconscious may " 'automatically' rely on certain symbols — the mother, the horse, the phallus, etc.," or may "follow the formulas embedded in ancient mythology." /1 However, Lorca found the archetypal symbols of his own unconscious mirrored not only in ancient mythology, but also in the living folk culture that surrounded him, and an understanding of this folk culture may be more fruitful than a familiarity with Jungian archetypes. In any case, a discussion of Lorca's symbols — whether archetypal or not—is a discussion of his materials, and the ultimate effectiveness of his art rests upon the use of these materials, and not upon any virtue inherent in the materials themselves.

Two themes are dominant in Lorca's work: fecundity and death. The fecundity motif has several specifically Spanish origins: the economic necessity for sons to till the soil in an agrarian society where the family is still the most important sociological unit; the residual influence of the Moorish harem; the injunction of the Catholic church to be fruitful. In the words of Edwin Honig, "the Virgin prevailing over all early Spanish church art was the symbol of earthly fecundity as well as the mother of divine mercy." /2 Lorca's choice of women as symbols of the earthly and the passionate is not only archetypally sound, but also reflects the basically matriarchal character of Spanish rural society. According to Erich Neumann, an exponent of Jung's theories, the Earth Mother figure which recurs again and again in agrarian cultures usually has for consorts "flower-like boys" who are little more than abstract instruments of fecundation, and who "are always the victims, dying like adorable flowers." /3 These consorts are identified with the vegetation itself, and "their existence makes the earth fruitful, but as soon as they reach maturity they must be killed, mown down and harvested." /4 Because these male fertility deities are phallic principles, their ritual slaying may be equated with castration. /5 It is not surprising, then, to find that

> The Don Juan legend has been a popular and recurrent theme in Spanish literature because it re—affirms the generously fertile nature of women as distinct from the abstract and essentially barren male lover who finds no permanence except in the arms of death. /6

1/ "Jung at Mid-Century," Hudson Review, IV (Summer 1951), 264.

2/ García Lorca (Norfolk: New Directions Books, 1944), p. 215.

3/ The Origin and History of Consciousness (New York: Pantheon Books, 1955), p. 51.

4/ Ibid., p. 49.

5/ Ibid., p. 51.

6/ Honig, p. 152.

Spain, says Lorca, is a country "abierto a la muerte," /7 and the Spanish obsession with death ultimately remains inexplicable, although various writers have endeavored to account for it. In Lorca's work, however, death is almost invariably associated with rebirth, and fecundity and death are seen as related natural processes, not as irreconcilable opposites. This point may become clear by an examination of the symbolism in one of Lorca's plays.

Most frequent of the symbols in Bodas de Sangre are references to fertility — water, the knife, the horse, flowers, trees, vineyards, sons — and aridity — the wasteland, blood, death, and the moon. Some of these are ambivalent symbols: the knife is at once phallic and fatal, and blood is both deathly and fecund. Correlated with the fertility-sterility opposition is a dichotomy of freedom and confinement. For example, the first scene is a series of statements of the bridegroom's determination to go out of the house and of his mother's efforts to restrain him. Houses, doors, windows, walls indicate this confinement and protection.

The first scene takes place in a room painted yellow. In Lorca's work, yellow is frequently the color of over-ripe fruit, of corruption and decay. The only other reference to yellow in this play is in the last scene, where the two men lie dead, "con los labios amarillos" (p. 1180). The bridegroom is going out to the vineyard, leaving the protectiveness of house and mother to fulfill his fecundating role. If he is seen as a fertility god and identified with vegetation, his asking for a knife with which to cut grapes can be interpreted as a foreshadowing of his symbolic castration and death. Speaking of the knife as a snake, the mother reinforces its phallic significance, and in her lament that so small a thing as a knife can finish off "un hombre, que es un toro" (p. 1081), she makes clear the phallic destiny of "flower-like boys" who are always victims. Her husband, she remembers, smelled like a carnation (p. 1081); elsewhere, Lorca speaks of the "manly" or "virile" carnation (p. 373) and the passionate carnation (p. 1311). "Los hombres, hombres; el trigo, trigo" exclaims the mother (p. 1082), providing another association of man with vegetation.

In the second scene, the horse symbolism is introduced. Archetypally, according to Erich Neumann, "the horse belongs to the chthonic-phallic world. . .and represents nature and instinct." /8 Here the lullaby of the horse who didn't like water may be interpreted as a warning of the consequences of perverting the natural functions. Leonardo, as well, does not like water (or, at least, the fruitfulness of the normal family relationship), but turns to the wasteland instead, and, like the horse, will meet a sacrificial death. In asserting that he has been to the wheat weighers (and not to the wasteland), Leonardo is literally untruthful but symbolically accurate: Leonardo and the bridegroom are, in one sense, sheaves of wheat, and the bride is weighing their respective merits. It is not until later that Leonardo realizes that "La misma llama pequeña / mata dos espigas juntas" (p. 1167).

In this scene the description of a rose on the thigh of the bride's stocking suggests the association of the rose with feminine fertility in general and with the womb in particular. In his ballad, "Preciosa y el aire," Lorca uses it in this sense:

> Niña, deja que levante
> tu vestido para verte.
> Abre en mis dedos antiguos
> la rose azul de tu vientre (p. 353).

7/ Obras Completas (Madrid: Aguilar, 1954), p. 42. Page references to this volume will hereafter be indicated by parentheses in the text.

8/ The Origin and History of Consciousness, p. 217.

Elsewhere, he refers to the violated Thamar's martyrized flower (p. 393). In scene three, the bride's cave is decorated with a cross of large rose-colored flowers, and rose-colored ties adorn the curtains upon round doors. The cave is archetypally a womb symbol /9; the cross, apart from its suggestion of ritual death, can have a phallic significance that pre-dates Christianity, for it sometimes represents the union of god with earth. /10

This scene brings out strongly the contrast between fertility and sterility. "Estos son los secanos," the bridegroom observes, and his mother asserts that "Tu padre los hubiera cubierto de árboles" (p. 1103). The bride is reluctant to give up her "vida de reina" (p. 1111), and to subject herself to one man who is not even a personality to her, but an abstract phallic principle. From the woman's point of view, marriage is little more than "una cama relumbrante y un hombre y una mujer" (p. 1115).

That the orange blossoms mentioned repeatedly in the second act are symbols of fertility may be inferred from Lorca's "Canción del naranjo seco":

> Leñador.
> Córtame la sombra.
> Líbrame del suplicio
> de verme sin toronjas (p. 346).

The moon as a harbinger of death will be treated later; death's sterility is indicated in another poem: "Nadie come naranjas / bajo la luna llena" (p. 319). In Bodas de Sangre, this significance is brought out clearly: "Por el toronjil / la novia no puede dormir" (p. 1125). Again there is a suggestion of the flower as womb in this picture of the groom: "Cuando camina, / a sus plantas se agrupan las clavelinas" (p. 1127). It is apparent that this is more than a marriage: it is a ritualistic celebration of the fertility of all growing things; it is like ". . .la roturación de las tierras, la plantación de árboles nuevos" (p. 1148), and it is a blood wedding, a wedding with the earth, whose fields wait for ". . .el rumor / de la sangre derramada" (p. 1134).

The third act begins in a dark atmosphere amid "grandes troncos húmedos" (p. 1153). The phallic significance of the tree trunks is apparent, and the entrance of the three woodcutters is a presaging of ritual death: "Un árbol de cuarenta ramas. Lo cortaremos pronto" (p. 1156). These woodcutters are like a chorus of fates, and they lift the action to a supernatural level. That the moon is a forerunner of death is suggested by Lorca's poem, "Danza da lúa en Santiago," which has for refrain a description of the moon dancing in the "Quintana dos mortos" (p. 479). It is the moon's deadly rays which will light up the horse with "una fiebre de diamante" (p. 1158). However, out of death comes life, and the blood itself is a fertilizing element, for the earth's ". . .valles de ceniza despiertan / en ansia de esta fuente de chorro estremecido" (p. 1159). The Beggar Woman, Death, is from very far away (p. 1162), a fact which, when one recalls that the wasteland in which the bride lives is also described as far away (p. 1103), implies that death and the bride, sterility and fecundity, are to be associated.

The ritualistic nature of the double murder is stressed in images of crucifixion: Leonardo feels "clavos de luna" and the bride feels "espinas en la cabeza" (p. 1168); a cross of ashes is to be placed upon Leonardo's bed (p. 1173); and, in the final lament, the mourning women invoke "Dulces clavos, / dulce cruz" (p. 1179). As Leonardo points out to the bride, the tragedy is

---

9/ Neumann, The Great Mother: An Analysis of the Archetype (New York: Pantheon Books, 1955), p. 44.

10/ Rudolf Koch, The Book of Signs (New York: Dover Publications, Inc., 1955), p. 2.

not their fault:

> Que yo no tengo la culpa,
> que la culpa es de la tierra
> y de ese olor que te sale
> de los pechos y las trenzas (p. 1166).

When death does come for Leonardo and the bridegroom, the Beggar Woman "abre el manto y queda en el centro, como un gran pájaro de alas immensas" (p. 1169), suggesting that death is a flight and a release from the bonds of earth.

The setting of the final scene is shining white, the color, in this play, of death, coldness, and the moon. In the two girls winding a blood-red skein, we have again a chorus of fates, counterparts of the three woodcutters. Ironically, the ivory sheets intended for the bridal bed are now the shrouds that drape the bridegrooms of a fatal marriage with the earth. That these victims were essentially impersonal phallic principles is indicated again in the bride's description of one as "un niñito de agua, frío," and of the other as "un río oscuro" (p. 1177). Now one is "un brazado de flores secas" (p. 1175), the other a "montón de nieve" (p. 1178).

In Bodas de Sangre, death itself is not tragic. Leonardo and the bridegroom live impersonally and die impersonally, without greatly affecting the spectator. The real tragedy of the play lies in the fact that the bridegroom dies before he can fulfill his fecundating role. Had the bride been impregnated, thus assurring a continuity of life, the double death might have been archetypally appropriate, and not a tragic interruption of the death and rebirth cycle. In an early poem, Lorca himself expressed the affinity between the sterility of death and the fertility of life:

> Y mi sangro sobre el campo
> sea rosado y dulce limo
> donde claven sus azadas
> los cansados campesinos (p. 116).

Ronald J. Dickson
5748 S. Blackstone Ave.
Chicago 37, Illinois

* * Errata

We try to present an accurate text, not always an easy task with our type of composition and production. We are grateful when authors point out errors — before or even after publication. We will try to publish corrections whenever possible. Thanks, therefore, to Miss Bodkin for pointing out errors in her contributions to X, 2. We present below the appropriate portions of her original texts, with the errors corrected:

1. In the note on "Childe Roland" at page 37:

   The ideal critic, as Kenneth Burke has said . . . , should not think of 'one ingredient a s the poem's essence' or 'whole motivation', but examine, rather ,the interrelations among the various ingredients.

2. In "Literature and the Individual Reader" at page 42:

   . . . this strange d u a l i t y of the knower and the known within ourselves serves as basis for the question whether, in the universe we know as material, there exists, in some mysterious relation, an unknown greater 'I', whom we m a y address as Thou. . . .

KATHERINE MANSFIELD'S DOG IMAGE

To observe the influence of Katherine Mansfield's life upon her writing is to learn much about the creative imagination. One example is a dog image that has, for her, great emotional importance. When Katherine was two, the doctor's dog snapped at her bare legs, arousing fear that pursued her all the rest of her life. /1 In a poem dated November 1918, a dirty "loping" dog snaps at a female butterfly, which, though uninjured, falls dead. /2 Clearly, the butterfly is Katherine, and the dog represents tuberculosis, which had lately attacked her. In 1919 a doctor (she said) took her by the hand, like "a little girl who is frightened of a dog," and led her up to pain and proved that it wouldn't eat her. /3 In 1921 she affirmed: "Consumption doesn't belong to me. It's only a horrid stray dog who has persisted in following me for four years." /4

Biographers mention her verses entitled "A Day in Bed" (1907), wherein a sick child complains that the wind is growling for a bone: "He's like an awful dog we had / Who used to creep around." /5 Identifying this cur as the doctor's dog, they note that Katherine as a child was afraid of the wind also. /6 They do not mention, however, that the tendency to associate the wind with an unpleasant dog and with violent fear persists in her stories. In the autobiographical "P r e l u d e" (1917), the approach of the bogey called IT, which terrifies the child Kezia (Katherine Mansfield), is heralded by the dark, with which "crept the wind snuffling and howling." /7 The effect is doglike. The wind in an earlier version, "The Aloe" (1916), follows at Kezia's heels. It creeps, as in the poem. As for snuffling, the boy cousins in these stories own a mongrel who bites and snuffles.

In London an underfed dog, "like a cage on four wooden pegs," moved Katherine to write in her Journal for July 1918, "He is the spirit of the street — running up and down, poor dog, when he ought to have been done away with years ago." /8 This entry seems to foreshadow a story begun January 16, 1920, after two weeks of depression and nightmares. "The Wrong House" follows the pattern already established: first the wind like a dog at dusk; then the approach of a supreme Terror. While an old woman sits knitting, the wind runs in the street "like a thin dog"; dusk, strangely early, floats down; and suddenly a hearse with an empty coffin draws up at the door. The undertaker's men approach, laughing and — to the frightened observer — horrible. Upon learning that they have come to the wrong house, they are apologetic. But spiritual harm has been done; with a "great cold shiver" the fear of death has fallen upon the old lady. (408-411).

1/ Ruth Elvish Mantz and J. Middleton Murry, The Life of Katherine Mansfield (London, 1933), p. 74.

2/ The Scrapbook of Katherine Mansfield, ed. J. Middleton Murry (New York: Alfred S. Knopf, Inc., 1940), pp. 132-133.

3/ Katherine Mansfield's Letters to John Middleton Murry, 1913–1922 (Knopf, 1951), p. 335.

4/ The Letters of Katherine Mansfield, ed. Murry (Knopf, 1929), II, 420.

5/ Katherine Mansfield, Poems (Knopf, 1931), p. 102.

6/ Mantz and Murry, pp. 63, 74.

7/ The Short Stories of Katherine Mansfield (Knopf, 1950), p. 223. This collection contains all stories except The Aloe (Knopf, 1930). References to this volume will hereafter be indicated by parentheses in the text.

8/ Journal of Katherine Mansfield, ed. Murry (Knopf, 1946), pp. 96-97.

Dogs in the stories represent yet another phobia — a dread of unwelcome amorous advances. In "The Swing of the Pendulum" (1911) a young man makes a rush at a girl. She repulses him: "Ugh! you're like a dog — you ought to find lovers round lamp-posts!" Katherine Mansfield, two years earlier, had experienced a disastrous "affair," a loveless marriage, and the birth of a stillborn child. As a little girl she had had nightmares about rushing animals. /9 Kezia, her representative in "Prelude," dreams about rushing dogs. Kezia's mother regards her husband as an overaffectionate Newfoundland; from childhood she has hated things that rush at her; sometimes he seems to be killing her, and she longs to scream out, "I have had three great lumps of children already." (225, 257-258).

When the amorous youth repulsed in "The Swing of the Pendulum" became angry, "his lips curled back, showing his teeth — just like a dog"; then he rushed at the girl. (117-118). In "Bliss" (1918) a wife sees her husband embracing another woman: 'His lips curled back in a hideous grin while he whispered: "Tomorrow."' (349). This image of the husband has been criticized as distracting: "The note of hysteria is here sounded too crudely." /10 But we are looking through the eyes of a horrified wife, a woman like Katherine Mansfield herself, whose sensitivity, always great, had been heightened by tuberculosis. On January 26, 1918, a month before finishing "Bliss," Katherine had swerved from the lifted lips of curs on the streets of a French town and had wished for a "very awful imitation dog" to protect her; on February 3, packs of these mongrels (unchecked in wartime) were "growling, roaring, ravening" round the house at night, when her literary work excited her so that she felt almost insane. /11 Her first hemorrhage occurred on February 19. Nine days later she completed "Bliss."

The doglike smile, but no lustful advances, may be found in "Revelations" (1920). On the morning described, the heroine is emotionally upset by the wind. She takes refuge in her favorite beauty shop. But the young hairdresser is not his usual gay self; his lips are unnaturally "curled back in a sort of grin." True to pattern, the wind is heard; it even bangs, as in "Prelude," a piece of iron. The neurotic heroine finds life appalling. When the hairdresser reveals that his only child has just died, she sobs and runs out of the shop. (425-431). Like the little girl in "Prelude" or the old woman in "The Wrong House," she has encountered the King of Terrors, heralded by the wind and, almost imperceptibly, by the image of a dog.

Celeste Turner Wright
Department of English
University of California
Davis, California

9/ Mantz and Murry, p. 116.

10/ Sylvia Berkman, Katherine Mansfield: A Critical Study (New Haven, 1951), p. 180.

11/ Letters to Murry, pp. 137, 150.

BOOK REVIEWS

Lawrence S. Kubie — Neurotic Distortions of the Creative Process (Porter Lectures Series 22). Lawrence : University of Kansas Press, 1958. Pp. 151 + vii (with Bibliography and Index). $3.00.

To write an authoritative review of these three lectures would require more information than I possess about the impressive number of contributions which Dr. Kubie has been making in recent years. Moreover, one item in particular ("On Preconscious Processes") which was read before the American Academy of Neurology in April, 1957, is still in press and evidently contains much of the rationale for the present book. Lacking the context which these writings provide, the reviewer is in danger of misrepresenting the frame of reference within which these formulations are offered. It is with full realization of the difficulties inherent in the situation that I undertake the task.

Dr. Kubie states that the lectures have three purposes: "to try to show" that the creative and neurotic processes are universal; to clarify the relationships between creativity and illness; and to disprove the "culturally noxious assumption" that illness is necessary to creativity. Apparently delivered to a non-psychoanalytic audience, they devote much time and space to elementary explanations which can be omitted here. Stated simply, their thesis is that "the essential implement of all creative activity" is the system of preconscious thought processes which function at their best when they are f r e e d from constraining influences. Furthermore, this creative capacity, like the capacity for neurosis, is present in everyone. Dr. Kubie does not imply that the preconscious alone is the agent of creativity; it must work in conjunction with both conscious and unconscious thought processes, thus providing a spectrum of symbolic acts through the medium of which reality can be rendered. What he does say is that the preconscious is the e s s e n t i a l ingredient and that it would work better if it were not subject to the limitations imposed by the other two.

These limitations are of opposite and complementary kinds. On the one hand they stem from the fact that conscious thoughts cannot wholly transcend the outer reality in which they are rooted. It is their function to deal with external experience and bring it into psychic life. By their anchorage in actuality their freedom of imaginative manipulation is restricted and their transmission of affect diluted. Dr. Kubie points out that if we had no language we could recall and re-experience sensory and emotional events with much greater vividness and immediacy. Words, having a more intellectualized external reference than, say, musical tones, cannot go so far in the direction of reinvoking the primitive and less differentiated psychic components of past experience.

At this point it seems to me that Dr. Kubie, intent upon demonstrating their limitations, is susceptible to the danger of slighting the useful role of words in the creative process. It may be that he does not so intend it, but he leaves the impression that he regards their rough equivalence to their referents as a hindrance to creativity. To me it appears that this equivalence is not only less exactly representational than he fears but, despite this relative inexactness, highly serviceable to preconscious thought processes. Perhaps it is true that a word weakens or interferes with the precise reproduction of the affect accompanying a past experience, but I submit that there is more than sufficient compensation for this in the fact that it fixes, at least partially, and brings back on demand another affect which is surely a fairly adequate substitute for the original one. Fur-

thermore, since it is a symbol rather than merely a mechanical psychic connection, it is partly under the control of the artist and therefore not wholly subject to the power of the automatic, unconscious processes. It is not completely bound to the physical limitations of the object which it represents but readily serves to form clusters of associations consisting of affects and ideas in meaningful combinations. Both elements — partial consciousness and partial control — are, in my view, essential in the creative activity of both reader and writer. It is unfortunate that Dr. Kubie is not explicit concerning this, for I should not be as ready as he is to minimize the role of conscious thought processes in creativity.

Unconscious (i. e., repressed) thought processes, on the other hand, are out of touch with external life entirely and can be brought to awareness only by extraordinary means, e. g., psychoanalysis. The symbols arising from these sources, therefore, are not bound to a clearly defined area. The connection between them and what they represent is "impaired, distorted, or actually lost." Consequently, when affective life is dominated by neurosis — defined by Dr. Kubie as the uncontrollable necessity to carry out and repeat psychic acts without reference to the requirements of outer reality (in "The Fundamental Nature of the Distinction Between Normality and Neurosis," Psychoanalytic Quarterly, XXIII [1954], 167-204) — the artist is compelled without being aware of it to say the same things over and over again or to produce endless variations on the same theme. Since this activity is dominated by unconscious compulsions, Dr. Kubie rightly characterizes it as un-creative; it cannot make new combinations but only repeat old ones.

He thus places himself on the side of those, including Freud, who repudiate the notion that true creativity resides in the repressed part of the psyche. Not only does he stress his denial of such a possibility but he also makes a great point of its corollary that illness is unnecessary, inhibiting, or actually destructive to art since it interferes with the normal freedom of psychic acts. What he means here by "normal" is activity on the highest level of efficiency, such as would result from the removal of all restraints, and not the more usual conception of statistical expectation. It is thus a statement of an as yet unattained ideal rather than the designation of an actually achieved performance. For him, creativity is the making of psychic linkages which are completely unencumbered by the "pedestrian realities of conscious symbolic processes or the rigid symbolic relationships of the unconscious areas of the personality." It follows that an artist need not fear the loss of his neurosis, as some do. His creative power, far from being dependent upon it, will rather be freed from its bondage when he is cured.

Convinced, then, that preconscious thought processes are the key to creativity, Dr. Kubie urges that they be liberated from the restricting influences of the others. He holds that they will work more swiftly, spontaneously, and efficiently if only they are left alone. Here he seems to be saying, despite his previous disclaimer, that they are for all practical purposes, self-sufficient. Whether this is due to the form of presentation to his university audience and whether the point is made less ambiguous in another publication I do not know, but this and some other important theoretical assertions are not fully developed in these lectures and consequently cannot be properly evaluated on the basis of the evidence given. At any rate, he bases his third lecture on this premise and devotes it to a plea for an education which will free the individual from neurotic inhibitions and enable him to attain emotional maturity. In this way he hopes that optimum conditions for human development and achievement will be brought about. The normal functioning of the preconscious portion of the psychic apparatus will be facilitated, with beneficial effects on creativity for all.

Dr. Kubie's is the counsel of perfection, and none of the inheritors of Rousseau's doctrine of natural goodness can object to it. Most of his ideas are acceptable to psychoanalysts — but not all. As I have indicated, he is in process of offering a new approach to certain of the problems of thought processes, and its reception by his colleagues is uncertain. These lectures show that it will rely heavily on their automatic nature as well as on a high estimate of their value for creativity in the psychic economy. (He states that he differs with the current leading hypothesis of the role of psychic energy, but he does not say how.) Pending the publication of the explanatory material, it can only be asked whether he is justified in assigning so much of the credit for creativity almost exclusively to preconscious thought processes. Surely they are essential, but are they t h e essential? Can it be confidently said even that it is possible accurately to rank the three kinds for this purpose? Is it not more likely that in the present state of our knowledge it may be better to regard the creative process as an interaction — a dynamic equilibrium, if you will — between all of them and to make the essential consideration the fact of this interaction rather than one of its components, however important? These questions are not to imply that the matter is closed; it is Dr. Kubie's undoubted right to propose a hypothesis. But he has left a few things unclear, and perhaps in a future publication — for which this appears to be a trial run — he will provide the necessary theoretical background for his proposals.

It is true that there are neurotic distortions of the creative process, but it is to be regretted that he passes lightly over the contribution which neurosis may make to creation. Neurosis is one of the realities constituting the artist's world and consequently one of the subjects of his art and one of the influences upon it. Whether it is, as Dr. Kubie seems to assume, an evil to be eradicated is, in my opinion, not proved. (This issue would carry us far afield, but there seems to be reason to think that a proper definition of normality might well include the presence of an element of what is commonly thought of as neurosis.) Whether it can be completely eliminated from human life, as he evidently hopes, is doubtful. However attractive the goals of his somewhat Utopian educational program may be, it is extremely unlikely that they can be met in our time or even that a substantial start can be made toward meeting them. This, however, is unimportant; the mere statement of an ideal can be a beneficial act, even when incorporated into a fantasy of the golden future, perhaps even because of the fantasy. Although he urges the transformation of a considerable part of our reality, what Dr. Kubie really seems to be emphasizing is rather a reinterpretation of it. Despite this, the ultimate appeal of his exhortation must rest upon the scientific validity of his conception.

Here both layman and scientist are confronted with unanswerable questions. Is the elimination of neurosis even possible, let alone desirable? Will we gain more by assuming that the answer is yes, or no? Should such a radical alteration in psychic life actually take place, precisely what changes in human nature and in human values might reasonably follow? Intriguing speculative prospects are opened up by Dr. Kubie's ideas, but this is looking too far ahead for our present purposes. First his thinking must meet the critical scrutiny of the psychoanalytic community; it may then attempt to make its way in the market place of ideas.

Louis Fraiberg
Department of English
Louisiana State University
at New Orleans

Robert C. Elliott — The Power of Satire: Magic, Ritual, Art. Princeton University Press, 1960. Pp. 300 + xi (with Index). $6.00.

In The Power of Satire, Professor Elliott contrasts the great satiric masterpieces of Roman, English, and French literature with the primitive satires growing out of ritual and magic. In the fertility ritual in Greece, Arabia, and Ireland, Elliott finds satirist—magicians seeking to control their world by scourging the devils of pestilence, blight, and barrenness with denunciatory and derisive words. In addition to controlling nature, primitive satire was thought capable of actually killing. By shaming through ridicule, the satirist destroyed his victim's ability to function in society. "Behind the feeling of shame stands not the fear of hatred, but the fear of contempt which, on an even deeper level of the unconscious, spells fear of abandonment, the death by emotional starvation." The primitive temptation to use satire as a curse or a spell exploits fears of social exclusion, promotes an irrational view of natural forces, and stifles art.

"Satire as an art cannot develop so long as belief in its magical efficacy retains its hold over men's minds." This contrast between the austere demands of art and the irresponsibilities of magic forms the pivot of Elliott's book. Satiric art builds on the base of magic and ritual, but satire once believed capable of magically inflicting death has been transformed by Horace, Juvenal, and Ben Jonson to killing in a metaphorical sense only.

In his middle chapters, which discuss the rigors of art, Elliott brilliantly analyzes Shakespeare's Timon of Athens, Molière's Le Misanthrope, and Swift's Gulliver's Travels. In each, he distinguishes, as some critics do not, between the point of view of the author and that of his main character. He categorizes the main characters in these three works as satirists satirized, extremists "whipping their own faults in other men."

In his final section, Elliott explores the wastelands of modern satire, and discovers only Wyndham Lewis and Roy Campbell as masters of its extraordinary powers. But, ironically, theorist Lewis and practitioner Campbell abnegate the moral responsibilities of satiric art and use their words for wilful destructiveness; in a word, as primitive magic. "The poet is no longer a maker of art; he is the instrumentality of his own rage." For Elliott, these modern satirists have become railers, cursers, and extremists in the mode of the fictional Gulliver, Timon, and Alceste. Campbell, for instance, has "expressed rather than opposed the most demonically potent disorders of his time." By contrast, the great satirical artists of the classic mold commit themselves, if not their fictional puppets, to reason, order, purpose, and restraint. So does scholar Elliott. Modern scholarship, with its ability to plumb other disciplines, has outstripped modern satiric art. In addition to tracing the magic and art of satire, the modern scholar has tidied up the satiric landscape along the way with his own definition, balance, and good order.

Kenneth Craven
Department of English
New York Community College
Brooklyn 1, N. Y.

Barbara Seward — The Symbolic Rose. New York: Columbia University Press, 1960. Pp. 233 + viii. $5.00.

This study is specifically a literary treatment of the rose as a symbol from ancient classical literature through the medieval heritage, especially in Dante, to romanticism and modern times. On the contemporary scene Professor Seward is concerned with British writing, primarily that of Yeats, Eliot, and Joyce. Thus her

book is a descriptive sketch up to the modern period, when she uses an explication de texte. The first half of the book has a certain historical value, but the second half is a real contribution. It shows a psychological exploration in depth of modern writing not found in the historical chapters.

The rose is not merely a literary symbol in Yeats, for instance, but an image that reflects his theosophy and rosicrucianism. Symbolism has mystic roots. Eliot is of course the poet of religious tradition, particularly of Anglo-Catholicism, and his use of the rose to symbolize woman, divine love, even God, recalls Dante's. Joyce is a writer of synthesis. His rose is the all-embracing wheel of life with spokes radiating through totality, and the rose is at once the Church, Ireland, and woman. Thus Stephen Hero moves through the layers of meaning of the symbolic rose, through religion, woman, art, to synthesize a kind of Jungian archetype through the rose.

It is a fascinating book, perhaps more provocative than scholarly. The historical section is too sketchy for the scholar; the pages on Guillaume de Loris, for example, do not satisfy me as a French professor. Yet it is an informative passage for beginners. The interpretations of Yeats, Eliot, and Joyce have more substance, and draw heavily upon contemporary psychology.

George Ross Ridge
Department of Modern Languages
Georgia State College
Atlanta 3, Georgia

David M. Rein — Edgar A. Poe: The Inner Pattern. New York: Phil. Libr., 1960. Pp. 134 + vii (with Index). $3.75

In his preface Professor Rein writes: "I have tried to prove that Poe has certainly put his deepest feelings into his best stories and poems. . . ." These feelings "in some degree exist in all of us." The two ideas — the reflection of Poe in his art and the "universality" of that art — are no longer startling. Marie Bonaparte has contributed a massive study of Poe as Oedipal lover of his dead mother; Allen Tate has called him "our cousin"; Patrick F. Quinn has scrutinized his "French face." Professor Rein is working in an area dominated by psychological criticism, and one must ask: Does he add anything new to that criticism?

He does clarify his first thesis to some extent. He effectively describes "maternal deprivation" as an obsessive theme in Poe's life and art. Using "recent" materials — Quinn's definitive (non-psychoanalytic) biography and Ostrom's edition of the letters, unavailable to Mme. Bonaparte, he succeeds in documenting the twists of Poe's love life. He shows us, for example, the powerful love for Elmira Royster which haunts "Annabel Lee" and "The Raven" (long after Poe's engagement was broken by John Allan.) We see Virginia as love-hate "sister"; she appears in "Morella" and "Berenice" as heroine-to-be-destroyed. Mrs. Clemm's mother-surrogate role is defined at length.

These contributions are useful, but I wonder: Don't the adult relationships mirror the childhood tensions stressed by Mme. Bonaparte? Professor Rein uses a psychological approach which neglects the role of Poe's real mother as well as the role of the father. He gives us maternal deprivation (also presented by Mme. Bonaparte) but not much "paternal deprivation." Surely, many of Poe's finest stories deal with father-son relationships: in Pym the narrator meets a succession of weak fathers, including Mr. Barnard and Mr. Peterson; in the detective stories Dupin functions as omniscient guide. The ambivalences in these works are strongly felt. Occasionally stories which present maternal deprivation in revealing ways are omitted by Professor Rein; e. g., "The Spectacles," a hoax, describes the narrator's courtship of his great-great-grandmother.

Although Professor Rein emphasizes Poe's fiction as dream, he doesn't add much to — or use much of — the classic principles of dream-work. Mme. Bonaparte presented many examples of displacement and condensation as dynamisms in the fiction; yet Professor Rein makes the following statement: " . . . the prince [Prospero in "The Masque of the Red Death"], of course, represents Poe, once again as a young man of wealthy and distinguished family. Here Poe dreamed of escape from the harsh world . . . ." This kind of analysis is "tricky-tricksy" — as D. H. Lawrence said of Whitman — because it evades the basic principles of dream-work. A writer plays many parts. Can't Poe be the Red Death as well as Prospero? Isn't the story one of father—son conflict? The complex reflection of Poe in his art is often vague in Professor Rein's book.

I have little space for the second idea: of universality. One way of establishing a writer's greatness is by demonstrating his thematic relation to other writers. Why are Poe's heroines like Melville's or Hawthorne's? Why does the phantom double (a figure Quinn stresses, but which Rein fails to use, even though it is a recurring image) appear in "William Wilson" and also in the ghostly tales of Henry James? Why do father-son conflicts so often emerge in American Gothic fiction? Such questions should be raised when a critic attempts to trace "inner patterns" in Poe's fiction. It is easy to show reflections of the writer in his art (in general terms), especially when a massive Freudian study and many minor Freudian footnotes thereto (e. g., Basler's study of "Ligeia") have already been written, but the similarities of that art to other art produced by a culture or movement should also be explored. It is less risky to trace recurrent themes in works than in lives, and more rewarding to literary criticism. Professor Rein doesn't grapple with inner patterns, he merely glances at them. We should accept but not applaud strongly his uncovering of some small biographical truths.

Irving Malin
Department of English
The City College
New York 31, N. Y.

OTHER BOOKS RECEIVED

Brief comment here does not preclude full review in a later issue.

Jerome Beaty — Middlemarch from Notebook to Novel: A Study of George Eliot's Creative Method. (Illinois Studies in Language and Literature: Vol. 47.) Urbana: Univ. of Ill. Press, 1960. Pp. 134+ix (with Appendixes and Bibliography). Cloth - $4.00; paper - $3.00.

Perhaps, we thought, this study may have something in it of particular value to our readers; but the author's summary disclaimer in his Foreword (vii-viii) put an end to such speculation. "Indeed," he wrote, "my purpose is to separate, if possible, discussion of the creative process from criticism of a work and to force a re-examination of such pseudocritical terms as 'spontaneous,' 'contrived,' 'unconscious,' and 'conscious' in order to divest them of some of their equivocal meanings — they can refer either to the creative act or to the esthetic effect, and a demonstration of one is not necessarily proof of the other. It was not to answer the question, 'Is Middlemarch a great novel?' but, 'How did George Eliot write that great novel Middlemarch?' that this study was written."

Gordon Westwood — A Minority: A Report on the Life of the Male Homosexual in Great Britain (Prepared for the British Social Biology Council). Foreword by Sir John Woldenden. London: Longmans, Green and Co., Ltd., 1960. Pp. 216 + xii (including four Appendixes [Research Design, Statistical Treatment, The Homosexual Vernacular, References] and Index). $7.00 (in the U. S. A.)